

A Research Center for Turf and Field Sports,
their History and Social Significance

Middleburg, Virginia 22117

June, 1978

Nancy Cole, Editor

No. 6

TROYE'S EASTERN PAINTINGS AND PUBLICATIONS

(Editor's note: - following the death in 1945 of Troye's greatest collector and scholar, Harry Worcester Smith, the latter's accumulated papers were given to the National Sporting Library, Middleburg, Virginia, through the good offices of Sidney Smith Sporting Books, Canaan, New York, and through the generosity of Harry Smith's grandchildren. Early in May the Curator of the Library, Alexander Mackay-Smith, currently engaged in writing what it is hoped will be the definitive book on Troye, went through the Smith papers. Among them he found perfect copies of two of the rarest of Troye items - the twenty page booklet entitled "The Dead Sea and the Ruins of Sodom and Gomorrah" written by Troye and published by him in New York in 1858. This accompanied an exhibition of his five large paintings of Damascus and the Holy Land held at the Apollo Rooms 420 Broadway. Inside this pamphlet was a four page leaflet containing full descriptions of the five paintings. These two items were obtained by Harry Smith in the 1920's when he visited Troye's only surviving child, Mrs. Anna Christian, living on the farm near Huntsville Alabama, said to have been given to Troye about 1867 by his patron, Keene Richards, who took the painter to the Near East in 1855-1856.)

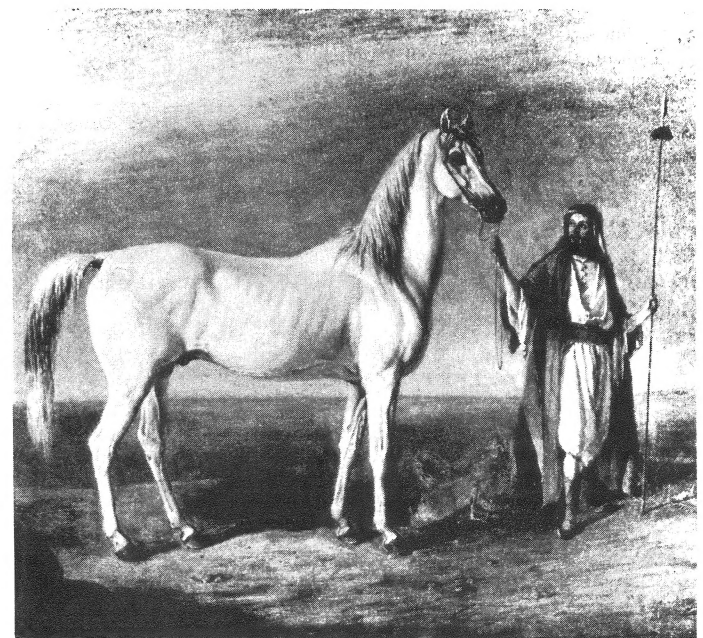
The leading equestrian portraitist of the 19th century was Edward Troye who not only painted striking likenesses of virtually every leading Thoroughbred and trotting horse from 1832 to 1874, but was also a great artist as well. Born in 1818 in Geneva, Switzerland, of French parents, he was taken to England as a small boy where he received a thorough artistic education from his sculptor father and from "the best masters" to use his own words. In 1828 he went to the island of Jamaica as overseer of a sugar plantation, and after a couple of years moved to Philadelphia. Troye was an inveterate traveller, his profession taking him to the principal stud farms throughout the country. With a brother in Antwerp, one sister in Paris and another in Verona - a painter, a musician and a sculptress - Troye kept up his European connections, going back to England and the Continent during the Civil War.

His most adventurous journey took place from July 1855 to January 1857, when he accompanied his patron Alexander Keene Richards to the Holy Land. Born in 1827 Richards, who lived at his Blue Grass Hall farm, Georgetown, Kentucky, had the then enormous income of a quarter of a million dollars a year derived chiefly from his "Transylvania" cotton and sugar plantation in northern Louisiana. Racing in that state was largely centered at the Metairie Course near New Orleans. Certain of the Stewards of its Jockey Club firmly believed that the infusions of Oriental blood (Byerly Turk, Darley Arabian, Godolphin Arabian etc.) which, early in the 18th century when

crossed with English mares had produced the Thoroughbred, should be repeated so as to give the mid-19th century race horse more distance capacity and soundness. With this thesis Mr. Richards agreed. His first expedition to Arabia to buy horses was 1851-1853 during which he secured the stallions MASSOUD and MOKHLADI, the mare SADAH, and a Syrian groom, with such success that Richards asked the painter to accompany him on the second expedition.

This was an appealing invitation. In addition to being an admirer of horses, Troye was a deeply religious man and a staunch member of the Midway Presbyterian Church. Born in the city of John Calvin, his ancestors had fled France after the Revocation of the Edict of Nantes (1685) forbidding Protestant worship. The opportunity to travel through Arabia (Syria) looking for horses and to see the sacred places of the Holy Land induced Troye to resign from Spring Hill Academy, Mobile, Alabama, where he was professor of Art and French, and to join Richards.

The two men sailed to England in July 1855, crossed the Channel to France, and then embarked from Marseilles for Constantinople, proceeding by way of Beirut to Damascus



Keene Richards with imported Sacklowie painted by Troye in the Arabian Desert.

where they rented a house, set up a studio and spent the winter. The following spring they visited the Holy Land. Here Troye painted a series of pictures "from life", scenes that he saw in front of his easel. They also purchased the stallions FY-SAUL, HAMDAN and SACKLOWIE and the mares ZAHAH and LULIE, which were sent by ship to Liverpool and, after a months rest, re-embarked for Mobile where they arrived in the autumn of 1854 after a voyage of 71 days!

Meanwhile Troye went to visit his sister in Verona and his artist brother Charles in Antwerp, at whose studio he made replicas of his five principal Oriental pictures. Keene Richards acquired, for a reputed \$6,000, both originals and replicas. In 1860 he presented the latter to Bethany College, Virginia (now West Virginia) where he had studied theology under Alexander Campbell. Mr. Richards generously allowed Troye to exhibit the originals.

Under the heading "Mr. Troye's Eastern Pictures" the New Orleans Picayune published an article reprinted in the Spirit of the Times for April 18, 1857 (Vol. 27, No. 10, p. 110) which began: -

"We have been greatly pleased, as the public will soon have an opportunity of being, with some interesting works from the pencil (i.e. brush) of Mr. Troye which he is now arranging for exhibition in one of the rooms of Odd Fellows' Hall. ... Mr. Troye met with everything in the sacred and renowned East Congenial to his taste and fitted to arouse his enthusiasm. ... Seizing the prominent ideas, moral and historical, awakened by the contemplation of these scenes, 'the theatre and imperishable record of God's early judgements', he has done, not only himself and his theme, but the country of which he is a citizen, lasting justice and honor. ... We can promise the public a rich treat in viewing these paintings, and will give notice of their being ready for exhibition in the future."

The following year Troye exhibited his paintings in New York. In the Spirit of the Times for March 27, 1858, there appeared:

"Mr. E. Troye - This distinguished artist is now in town and ... has brought with him his magnificent and very interesting sketches of Syrian scenery, etc. Among them are pictures of well known Scripture scenes ... The paintings are now in the care of the Historical Society, and we hope and trust arrangements will be made to give our citizens an opportunity of examining them."

To accompany the exhibition Troye wrote, and published a 20 page pamphlet with a paper cover reading: - The Dead Sea, and the Ruins of Sodom and Gomorrah; including also a description of Troye's Painting of the Dead Sea, Now on Exhibition at the Apollo Rooms, 410

Broadway. New York: W. A. Townsend ... 1858." Troye took the trouble to copyright his text by entering it in the Clerks Office of the Southern District for the Southern District of New York. On the inside of the cover is the following dedication: -

"To Keene Richards, Esq., Whose pilgrimage to the Eastern lands has afforded him a well improved opportunity of visiting the scenes which are the subject of these sketches, and of whose generous worth the friend and artist cherish a living recollection; these speculations, as token of gratitude, and in the hope that their crudeness will not detract from the sincerity of the tribute, are inscribed, With affectionate respect, E. Troye"

The text deals primarily with two great physical catastrophies, the result of God's anger. The first is the Dead Sea under which God submerged the Cities of the Plain, once selected by the patriarch Lot as "a goodly land to dwell in." The second is the engulfment of Sodom, Gomorrah, Admah and Tseboim, the guilty cities which could not number even ten just men. The Dead Sea, its polluted waters and lack of surrounding vegetation are fully considered, including the writings of the scholars who had previously studied these phenomena. He then sets forth the various theories as to the location of the four cities, particularly Sodom and Gomorrah. The last four pages describe in detail Troye's painting of the Dead Sea.

For those attending the Exhibition Troye had printed a four page leaflet, the last three pages containing descriptive texts of the five principal paintings. The title page reads: - "Troye's Paintings of the Holy Land, illustrating Life in the East. On Exhibition for a few days only, At ... Open from 10 o'clock A.M. to 9 P.M. Admission 25 Cents." The blank left after the word "At" obviously meant to be filled in with the exact location, was an effort to make these leaflets usable for exhibitions in other cities, as well as at the Apollo Rooms, 410 Broadway.

The painting of the Dead Sea shows on the left the mouth of the Jordan River and the Moab Mountain; on the right the Mountain of Judea and the mouth of the Kedron brook; while over the lake in the center of the picture the rapidly evaporating water resembles smoke. A second picture shows the ford of the Jordan River at Bethabara where Jesus was baptised by John the Baptist. A third picture shows the Sea of Galilee with the hot mineral baths of Emmaus, the city of Tiberius and the site of Capernaum, all three painted during the spring of 1856. The other two were painted the preceeding winter at Damascus. Syrian Plowman shows a ploughman with the Syrian shovel plough, drawn by 2 heifers, a countryman riding a camel, 3 goats, a sheep and a boy, with Damascus and snow capped Mt. Hermon in the distance.

Of most interest to horsemen is BAZAAR IN DAMASCUS described as follows by the New

Orleans Picayune as Troye's "admirable delineation of one of the bazaars in Damascus with a Christian church at one end that has been converted into a Turkish mosque; and in which we see representations of the different Eastern races seated in front of the little shops that line the covered street, with their feet dangling over their benches, and puffing away at Chibouks, whilst they wait upon their customers, or, dressed in all the fashions and colors of the different Oriental nations, look lazily on the scene. ... the Albanian (officer) on horseback in the foreground, dressed in his richly colored costume; the superb white Arabian on which he sits; the rude, but merry-faced boor, on the little donkey on the left of the canvas; the pretty Bedouin girl leading the camel ... are most spiritedly drawn, picturesquely grouped, and artistically colored."

* * *

HUNTING HINTS FOR THE NOVICE

Recently added to the foxhunting collections at the National Sporting Library is a charming miniature volume published in 1927 by Brooks Brothers, the leading men's clothing store, entitled "Hunting Hints for the Novice by an M.F.H. Together with a list of Correct Appointments for both Fox Hunting and Beagling." This little work has been thought out and produced with far more care than an ordinary sporting catalogue. The front and back cover pictures are delicately tinted and there is a variety of illustrations taken from old sporting prints and paintings and from specially commissioned drawings. Though his work does not appear in this volume, Paul Brown was a Brooks Brothers illustrator who went on to become a noted American sporting artist. The illustration reproduced shows a valet preparing his gentleman for a day's hunting - back in the golden days when grooms and valets still flourished.

The book contains 52 pages and is a combination of catalogue and etiquette book. It advises in such areas as behavior at the meet, hunt subscriptions and even buying hunters. The greatest attention, however, is given to the correct dress, equipment and accessories used in fox-hunting, beagling, harehunting, drag-hounds, and Hunt Teams. The philosophy is that proper dress not only enables one to ride and hunt in comfort, but also shows respect to the Master and Field and the traditions of the hunt. Novices are warned, however, that "good mufti is far better than livery, unless the latter is absolutely correct in every detail."!

The basic hunting outfit is described, from the Hunting Derby whose "construction affords great protection to the head



From "Hunting Hints for the Novice".

Continued from page 2

should our beginner be so unfortunate as to fall on that part of his anatomy" down to Hunting Underdrawers which "should have a corset-like waistband that fits high and snugly to support the back and kidneys and should be made of a material that does not chafe." Amongst these explanations are scattered hints, such as "a shad-belly or weasel belly, in England known as the Pytchley cutaway, is very smart, but rather to be avoided by short stout men".

There are extensive instructions on the care of boots, hats, leathers, and gloves for those beginners not having the services of an experienced valet. The proper care of one's slick hat, for example, is as follows: "After being worn and if dry should be thoroughly brushed with brush kept for the purpose, in order to remove all marks or dirt, and then ironed with hat iron. A hat may not have to be ironed every time it is worn and good results may be obtained by brushing and finishing with a pad (kept for the purpose) on which about two drops of salad oil may be put. If wet and stained it may be necessary to wash the hat with soft water and a water brush, finishing with a clean sponge. When dry, brush and iron." The procedures for preparing and cleaning boots and coat are equally meticulous and certainly would have made a well-trained valet indispensable.

The book finishes with ten pages of price lists of hunting clothes and accessories - a fascinating collection of every possible item from made to measure hunting coats \$87.00-\$100.00; linen, canvas or leather spats for beagling \$3.50-\$8.50; glove trees \$6.50; black calf soft leg boots at \$33.00; satin knee breeches \$35.00; leather spur cases \$4.00; soft white collars \$6.60 the dozen; and even yellow silk and wool hunting shirts at \$18.75 from Izod of London.

The book is amusing to read for its nostalgic quality, but is also a valuable record of the details interesting to the social and sporting historian.

DONATIONS TO THE NATIONAL SPORTING LIBRARY

The National Sporting Library has recently received gifts of books art and other materials from the following: Mrs. Thomas Atkinson, William Brainard, Bud Brown, Mrs. Eleanor Langley Fletcher, Grayling Books, Dr. Colin Lewis, Alexander Mackay-Smith, Thomas Marston, Mrs. Jean du Pont McConnell, David McKay, Paul Mellon, Princess Marie Louise Radziwill and Mrs. Thomas Waller.

Of special interest to the Library's growing collection of art is the painting shown below of a groom holding a hunter, given to the NSL by Mrs. Eleanor Langley Fletcher. The painting is by the noted English sporting artist Edwin Cooper (c. 1780- c. 1835) whose brother Abraham studied under Ben Marshall and whose own style much resembles Marshall's. There is a large collection of Cooper's work in the Victoria and Albert Museum in London as well as in private houses.

The Library is also delighted to have two bronze sculptures on loan from Princess Marie Louise Radziwill, grand-daughter of Mrs. Lida Fleitmann Bloodgood of Rome. The two bronzes are "The Maryland Hunt Cup" and "Aintree" to which Princess Marie Louise eventually hopes to add "The Pardubitz" so as to make a trio of the world's most famous steeplechase.

From Mrs. Jean du Pont McConnell, M.F.H. of the Foxcatcher Hounds has come a sterling silver medal presented by the American Foxhound Club to Winners of Classes for American Foxhounds at the Hound Shows of the United States following the founding of the club in 1912 by Joseph B. Thomas and Mrs. du Pont's father, the late William du Pont, Jr. Mr. du Pont served for many years as President of the American Foxhound Club. The official Minutes and Records of the Club are stored in the Library's vault.



GROOM WITH HUNTER

By Edwin Cooper

In the book department one particularly interesting item is Mrs. Thomas Atkinson's gift of Daniel Cox Sands' collection of hunt fixture cards for the Piedmont and Middleburg Fox Hounds. Mr. Sands served as M.F.H. intermittently from the beginning of the Hunt in 1909 until 1952. To this collection Mrs. Atkinson has added her recollections of Sand's career as Master and records of the Hunt.

For these and other gifts the Library extends grateful thanks to all its friends and supporters.

* * *



EARLY HORSE LITHOGRAPH IN THE N.S.L.

Serab, bay horse, by Phantom, son of Walton, out of Jessy by Totteridge, foaled 1821. Bred by Mr. Batson.

Under the ownership of Mr. Batson, Serab won The Newmarket Stakes in May, 1824, and was considered promising enough to compete in both the Epsom Derby and the St. Leger, but did not place in either race. In April 1825, he took both the Port Stakes and the Handicap Sweepstakes at Newmarket, after which he was acquired by the Earl of Darlington. His new owner really tested the mettle of Serab on May 31, 1825 at Ascot Heath when he entered him in two races on the same day, the first being His Majesty's Plate when he placed second carrying 147 lbs. over four miles, and the second being the Oatlands Stakes, a 2½ mile contest when he faced a fresh field, weight carried 126 lb., but was unplaced. Lord Darlington (afterward the Marquis of Cleveland) continued to race Serab during 1826 and 1827, during which time he won at the York and Stockton meetings.

In 1828, the horse was sent by Sir Isaac Coffin to Boston. Thomas Harrison, in charge of Serab, commissioned the Massachusetts artist Moses Swett to paint a portrait of Serab and of another import named Barefoot. The brothers Pendleton, W. S. and J. B., having introduced the art of lithography to Boston about 1825 by bringing both the necessary prepared materials and men skilled in the art from Paris, executed a lithograph of the above painting in 1829. This has been described by Harry T. Peters in his publication "America on Stone" as "an extremely scarce and interesting early horse print."

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AN 18th CENTURY ITALIAN VIEW OF POSTING

Editor's Note: The early history of equestrian bibliography is to a great extent dominated by Italian writers, and the National Sporting Library is extremely fortunate to own a number of the earliest and rarest titles. These include a 1553 edition of Federico Grisone's **ORDINI DI CAVALCARE**, a text which covered all aspects of the horse, its care and maintenance; Claudio Corte's **IL CAVALERIZZO**, the first work to deal largely with riding, published in 1573; and **DEL CONSOCERE LE INFERMITA AL CAVALLO** by Giovanni Cito in 1590, one of the earliest works on veterinary medicine. The Italian collection continues on up into the 20th century.

The library has been greatly assisted in the cataloguing of some of these works by the distinguished equestrian scholar Ellen Wells, Associate Librarian for the History of Science Collection of the Department of Rare Books at Cornell University Library. Miss Wells has recently completed an extensive general guide to equestrian literature and is at work on a major horse bibliography project.

In addition to these works she and several other scholars are organizing a publication to be called "Equine Notes and Queries with Horse Publication Index". Miss Wells writes: "Equine Notes & Queries will be a newsletter on the cultural research of the horse, serving to provide communication between researchers, and to provide current awareness of bibliographic sources and research projects." The Editors plan to include book reviews, bibliographical notes, essays and an index to noteworthy articles from some 35-40 periodicals.

We look forward very much indeed to this publication and wish the Editors every success in their endeavor.

After being a Spanish duchy from 1535-1713, Milan was alternatively the possession of Austro-Hungary and France for most of the 18th century. The city gloried in its wealth of horses. From the mid-18th century, there was a daily promenade of carriages, the minimum hitch being a pair, with four preferable.

As would be expected of a city with a rich cultural history, Milanese horses were varied: black, bay and chestnut, Italian, English, Dutch, Mecklenburger horses. The "best" families had large, elegant private stables, with the horses' names in porcelain plaques outside the stalls.⁽¹⁾

The city thronged with well-informed horsemen. Thus, Michel Sailer could address his pamphlets to an educated, sophisticated audience whom he would amuse, and perhaps cause to consider briefly some of the equestrian issues of the time.

Michel Sailer was a resident of Milan, and evidently had a lifetime of experience with horses. In his **DELL'USO E UTILITA DELLE DOPPIE REDINI NELL'EDUCAZIONE DEI CAVALLI DA MANEGGIO**, Milano, 1810, ("On the Use and Usefulness of Draw Reins in the Training of School Horses") he refers to his nearly fifty years' experience in training horses.

His earlier work, **DEL CAVALCARE: RIFLESSIONE CRITICO-DIDASCALICHE**, Milano, 1793, ("On Riding: Critico-Didactic Considerations") is set in a conversation between three people, *Il Comodo* (Convenience), *La Decenza* (Propriety) and *La Sicurezza* (Security). Much of this 48 page pamphlet is taken up with a discussion of the manners of professional horsemen toward their often aristocratic pupils, and their methods of teaching rider and horse. It concludes with the comments of "Security" on trotting, English style:

"I am most satisfied by the display of your feelings, and to see us, as we always are, perfectly in agreement on the basics. Their purpose is to attain the triple advantage for the rider: convenience, that is, decency and security, to which goal we are personally committed, from the first establishment of the equestrian arts. That is, to be at the head, inseparable companions, at all the schools, of a well run manege. Here, I am to untangle this important question, most briefly, which you are most pleasing to propose as the final one for discussion.

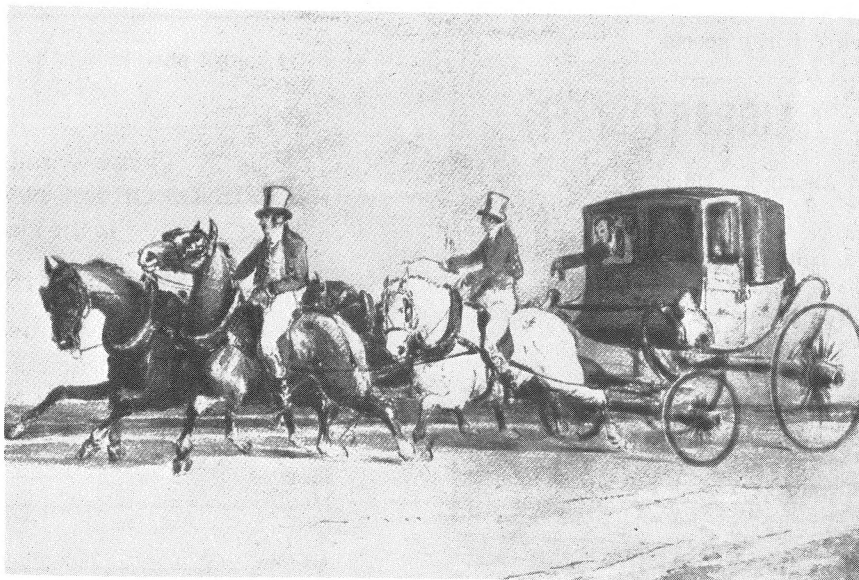
"Indeed, I don't deny that the manner of trotting, English style, as the best discovery to avoid the blows of a too fatiguing and uncomfortable jolting, is com-

mendable. And I say also excellent for the person who must make a long and hasty trip, or for those going on the mails without stopping. I would say, however, that it has never been in use among us. It has been put aside in these recent times, so enamoured of foreign customs. Actually there is no need among us, since our streets and our horses do not recommend adoption of it to us. If it is done in England, well enough. The love of the hunt, training for races, these frequently carry with them the obligation of emulation, and the betting.

"Those wealthy gentlemen of the highest incomes, the evenness of the streets, and most of all the courage, the strength and the security of their native horses, which are so left to themselves, it is rare that they stumble or that they threaten a bad fall. All this justifies and gains approval of the introduction of trotting, skipping in rhythm, and which might be called elastically.

"Among us, I would frankly laugh, such a method could not, would not have a place. And it cannot be supposed that here the departures on the hunt on horseback are so frequent, as they absolutely are not, nor could they be. Also, it cannot be assumed that the streets are paved with stone, but they are liable to the most tenacious mud in most parts of Italy.

"The spirit solely, and the character of our horses, more resistant, more capricious, of a more heightened movement, and by their very manners act to



TRAVELLING POST - By Charles Cooper Henderson
The English posting style of riding by Regency postboys.

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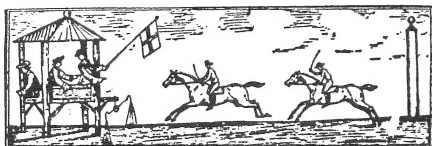
LIBRARY DUES

Accompanying the June issue of the National Sporting Library Newsletter is a request for the Annual Membership contribution to the Friends of the National Sporting Library Association.

We hope that you have enjoyed our Newsletters and that you will continue to support the Library through your tax deductible gifts. We feel that the National Sporting Library, the only public library of its kind, fills a real need - not only in collecting and preserving the literature and are of sport but also in serving as a research center for scholars and all those who enjoy reading and learning about their favorite sports.

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POSTING (continued)

resist a long stride, these (factors) will always be insuperable obstacles to the perfect imitation of the mode of going of the English on horseback.

"Far from insulting our so called milords with hot stabs of the pen, though they will never do more than ape those expert English racers, I wish only to point out that it is quite untrue, as so many claim, that for running through the English fog no schooling is necessary except of a certain balance, which is acquired by the ability of the rider and the right experience.

"In London it is certainly not thought so, and there are respected teachers with great reputations and open schools of equitation flourishing with great multitudes of students who do not scorn to learn the business of so noble an art to advantage. And also the bravest there are distinguished at the races through being better taught in the first years of their training in the school.

"A single word on the English saddle and I'll make an end of my long chatter. It is the best, as to its sturdiness, and because of its smoothness, without rolls or armour, for those who must make long journies, or travel quickly; quite the best, I understand, for those who race their English horses, who hug the ground, and also fling themselves along the way. They unsettle the rider least of all.

"Whereas otherwise, in the Italian usage, you see the trotter suffer in the imitation of this alternate movement, as we have said not improperly, of a see-saw, a rubbing of the legs, and thus a feverishness not altogether favorable to one's health. Having nothing more to add, it is now time to end our conversation."

Commentary and translation by
Ellen B. Wells
Cornell University Libraries

1. Alberto Lorenzi, MILANO: UN SECOLO
(Milano, Bramante Editrice, 1965).

All photographs by Allen Studio, Middleburg, Virginia

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